773 Now it so happens that a large cave actually exists near the
[123] present site of Acupari. The Munduruc say that even today the grunts of wild pigs and cries of agony may be heard there.

Others state that women's ornaments such as bracelets made of chestnut shells may be found near the cave entrance, as well as other vestiges of the tremendous catastrophe. The Munduruc dare not enter the cave of Acupari.

Then Caru-Sacaebê left with Rairu, the only survivor of the disaster.

Arriving at the place where Necodemos stands today, he stamped his foot upon the ground, and from the large fissure that resulted he drew one pair of Munduruc, one of white people, one of Indians, and one of Negroes.

[301] Caru-Sacaebê painted the Munduruc couple in the same fashion as he himself was painted, and this was the origin of the maloca of Necodemos and the beginnings of the tribe, which grew so large and powerful that the earth shook when they marched off to war.

The white people, the Indians and the Negroes set off to populate other lands.

In Necodemos, Caru-Sacaebê laid out a field and sowed it, and when the first rains fell there sprouted manioc, maize, sweet potato, yam, cotton, and other food-yielding and medicinal plants.

He taught how to build ovens and how to make manioc flour.

He made a small wooden statue, gave it life, and named it Hanhu-Acauîte; this was his second son.

To provide Hanhu-Acauîte with a mother, Caru-Sacaebê took as consort a maiden of the tribe by the name of Chicrichá. [88]

Hanhu-Acauîte grew; some women eluded the vigilance of Chicrichá and seduced him.

Caru-Sacaebê changed Hanhu-Acauîte into an ant, and Chicrichá and the guilty women into fish.

Necodemos was already strong and powerful.

773 Caru-Sacaebê drew on a high rock between Acupari and
172 Necodemos those symbolic characters which are still to be seen

1: Tocantins--14 C-5 (1878) 1877 SQ13 Mundurucu SQ13

773 on the hills of Aracuri. He had Rairú snatched away by the clouds,
172 and he himself disappeared from Necodemos, following the course of the Tapajos; on the left bank of the river, at a height no human hand can reach, he also drew some characters on the cliff of Caranguin.

773 And since then no one has known where he is. The Mundurucu faithfully preserve the memory of his deeds, and paint themselves, their wives and their children in exactly the same fashion as Caru-Sacaebê was painted.

## VI

### Appearance of the dog in Necodemos -- Legend

Among all peoples, the dog is looked upon as a faithful friend. The Mundurucu, who are hunting savages, picture the [85] dog in their legends as descended from a maiden of their tribe and from an unknown warrior, who appeared in the maloca and disappeared again without anyone finding out who he was, whence he had come, or where he had gone. He was a deus ignotus.

The story ran as follows. After Caru-Sacaebê had disappeared, the Mundurucu of Necodemos continued [89] to hunt, searching every part of the plains and forests. One day, while they were out hunting, an unknown warrior by the name of Caru-Pitubê appeared at the maloca.

He went to the ekcá, climbed into a hammock, seized a horn from the roof, and proceeded to blow upon it in a peculiar way. A maiden of the maloca, Iracheru by name, responded to [212] the call and offered the warrior dau [food prepared from Brazil [574] nuts] as a sign of good hospitality.

Caru-Pitubê had arrived almost at nightfall.

There was no one else in Necodemos.

I: Tocantins--27 C-6 (1875) 1877 SQ13 Mundurucu SQ13

Whenever I had the opportunity to enter one of these houses, I always found the women working, some were hammocks, some made flour, others smoked meat, some cooked, some prepared banana mush, etc.

They never failed to offer me something to eat: now cooked sweet potatoes, now banana mush. [104]

A cheerful and merry Indian woman, her face all painted up with urucu dye in addition to the usual designs, offered me a tremendous caterpillar which she held on her finger. It was a repulsive thing which contracted and stretched convulsively, and the woman insisted upon transferring it to my own hand, telling me that it was something to eat: "Cobi-cobi."

## XIV

### Symbolic characters drawn on the cliff of Cantagalo, on the banks of the Upper Tapajos, and on the hills of Acuru-cú between Acuperi and Necodemos.

On the left bank of the Upper Tapajos, in the place known as Cantagalo, fifteen figures are to be seen, drawn on the face of a cliff which is about one hundred meters high and which was carved perpendicularly by the stream.

These figures have been there for ages untold: the oldest frontiersmen who explored the Upper Tapajos, and the oldest Mundurucu, found them just as they are but do not understand their meaning.

They are dark red, like ocher, and stand about eight meters above the highest level of the water at the time of its maximum winter swelling.

At the present time it would be impossible for a man to draw them at this height, even with the help of scaffolding, for the current is fierce where the river curves in at the base of the cliff, especially at the time of year when the water level reaches its maximum height.

1: Texnikón · 28 C-6 (1870) 6571 5013 Hindsmere 5013

172 I shall offer no conjectures as to the origin or meaning of these characters. I shall only point out that Humboldt found characters of the same type similarly located on the banks of the Orinoco [101] at a height inaccessible to human hands.

If I remember correctly, this famous scholar is of the opinion that in remote times the level of Orinoco waters rose to a much greater height than today.

I believe that the same deductions reached by the famous German scholar about the Orinoco would apply to the characters of the Upper Tapajos.

I made a sketch of the characters on the Upper Tapajos. I do not know whether they are symbolic.

When I showed them to the Mundurucu of Necodemus and Santarem (Aldea), they all told me that similar characters are to be found in greater numbers on the hills of Aruacu, in the midst of the plains which stretch between Acupari and Necodemus. I had no opportunity to see them.

173 Mundurucu tradition holds that Caru-Sacaebe, after destroying the maloca of Acupari to punish its inhabitants for their ingratitude, went on to found Necodemus, which thus became the cradle of the human race. It was then, according to the same tradition, that he drew those characters between the two villages, as a monument to recall this memorable event. When Caru-Sacaebe left Necodemus, which had become wealthy and powerful, he went down the Tapajos River and left some further characters on its banks to preserve more vividly among the Mundurucu the memory of his deeds and of his stay among them. [107]

## XV

### The Mundurucu pronounce sentence of death against sorcerers. -- Some of the more recent applications of this sentence.

179 As late as the beginning of this [19th] century, Portuguese law burned alive in public squares those unfortunate victims accused of being sorcerers by the credulity and superstition of the

4: Horton E-4 (no date) 1948
SQ13 Munduruca SQ13



304 Hartt and Martius both mention tattooing combs of palm thorns, but Tocantins states that the operation is performed with an agouti tooth. The skin is slashed and genipa juice is rubbed into the wound. Genipa is also [301] used as a paint to color areas enclosed by tattooed lines. Both sexes are tattooed but there are slight differences in design for each. The operation begins when the subject is about 8 years old and proceeds gradually over a period of years. It is seldom completed before the subject has reached the age of 20.

312 **Hairdress.**—The aboriginal hair style was the same for both sexes. The hair was cut just above the ears and at the nape of the neck. The crown of the head was shaved but a short, circular tuft was left above the center of the forehead.

MANUFACTURES

283 285 **Baskets, ropes, and netting.**—Baskets are woven of creepers, straw, and twigs. Ropes and cords are made of plant fibers and cotton thread. Women beat the raw cotton with sticks to separate the fibers and twist the thread with the aid of some sort of spindle. Cotton thread is used in [280] knitting net fabrics for featherwork, and in making hammocks. Fibers from the outer surface of murití palm leaves are sometimes used in making hammocks.

323 **Ceramics.**—Pottery vessels, made by women, are modeled directly from a mass of clay and are said to be of poor quality.

411 **Weapons.**—The following weapons have been mentioned but not described: Bows, arrows of reed and of wood, poisoned war arrows, unpoisoned hunting arrows (Martius, 1867), spears with bamboo blades, javelins, wooden knives, hafted (stone?) axes, and war clubs. A cotton bandage was wrapped around the knuckles of the bow hand to protect it from the bowstring. Kaster (1901) has published illustrations of a [172] number of flat, polished stone ax heads, of oval or nearly quadrangular shape, with lateral notches; these were found archeologically in *Mundurucú* territory. He reports that the *Mundurucú* still make such stone [324] objects, but keep them merely as valuables or as children's toys.

TRADE

439 Despite hostility between the *Mundurucú* and their neighbors, they traded their featherwork extensively. They are said to have depended on an unidentified northern source for arrow poison. After the advent of the missions, manioc meal, sarsaparilla, and other forest products were exported to Santarém in considerable quantities (Martius, 1867).

SOCIAL ORGANIZATION

614 616 According to Kruse (1934), the Tapajós River *Mundurucú* have a patrilineal sib and moiety system. There are 34 sibs whose members are